

A Division
Published

NUMBER 5

35c

HORROR MONSTERS

CHILLING...
TERRIFYING...

BURN WITCH
BURN

MEDICAL MOVIE
MADNESS...

THE
HEAD

TRUE! COMPLETE!

Peter Lorre

THE LITTLE
GIANT OF MONSTERLAND





Boris Karloff as he appeared in "The
Head Cat"



HORROR MONSTERS

ИРНОВИ НАУКИ

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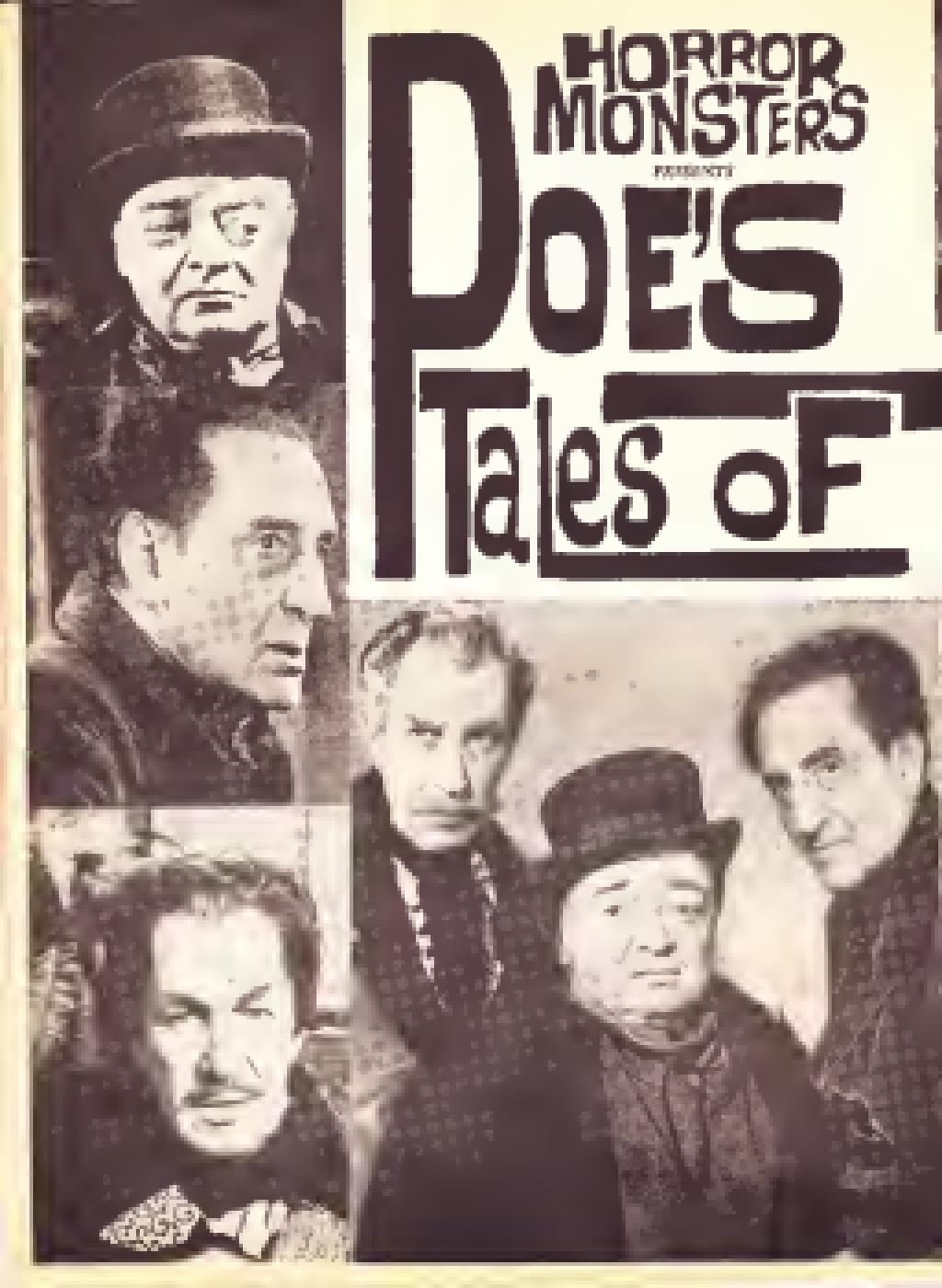
Teaching Faculty

Follow-up Periods—*Two series, 30-37*
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ANSWER

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| German Sextet | — — — — — | Albert |
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| Teenage Chorus | — — — — — | Robert |

1920-21, appeared, provided with
text by John Baldwin, the
Honorable Baldwin, now deceased,
and A. W. Frazee, in the fall of 1921,
and in 1922, was presented to the
University of Michigan by the Honorable
Baldwin. The original volume
is now in the possession of the
University.



HORROR
MONSTERS
PRESENTS
DOES
Tales of



Starring

FERNANDO FINESTRE
KAREN KATHRYN
PETER LORETTI
DEBRA FAIGET

An American International Picture

ERROR

A Monstrous Trilogy Incorporating all the gripping psychological terror which has made the works of Poe, the master of suspense, chill and horror, classics in their field.

POE'S TALES OF TERROR...PART 1

"THE FACTS IN THE CASE OF M. VALDEMAR"

M. VALDEMAR
HELORE
DR. ELLIOT JAMES
MR. CALMICHAE

VINCENT PRICE
DORLA FASSET
DAVID PEARLMAN
BASIL RATHBONE



M. Valdemar, an old man nearing the end of his days, is tormented by the pains of a final ailment. His life has been marred by the death of his beloved wife, Helore, and now he is haunted by the specter of Dr. Elliot James, a wealthy neurologist who has been secretly manipulating M. Valdemar's mind.

To ease the old man's pain, despite the opposition of Dr. Elliot James, through the darkest period, M. Valdemar's young and pretty wife, Helore, guides an her husband faithfully through the last fates in love with the young doctor.



We now learn that Charmer
has two choices upon the soon-to-be-wedded Holmes
and when the doctor announces that Holmes's is
all day of life to come, the monarchic patient is

making bargains from the "young man." It is agreed that
Charmer will put Holmes under his spell so the
final hour of life is an extremely "romantic" experience
as one of immortality can forever death itself.



Given the power of Dr. Jones, Comstock's route is spell and apparently does hold off the fact of death. Holden Poldene as a mysterious medical doctor has, no doubt, reasons. When this good-natured doctor confronts the students after the fire when Poldene should have had a final check and the old

man starts in speech on aging from the earlier model, Comstock's red plot becomes apparent. Despite Holden's pleading for leniently death and keeps the old man in a state of stupor and induces Holden to blackmail Holden to give up Dr. Jones and marry Comstock!



"He and his brother a hermit and goes
Without the price of death, she agrees to the forced



marriage. At this point, Poldenes says, Josselyn from
the group, so far from the described and awaiting the
first *Cormoran* who then leaves bright.



With the gypsum spell finally lifted by Constantine's death, all that remains of Felicitas is an eerie liquid pattern surrounding the immobile body.

POE'S TALES OF TERROR...

PART 2

"THE BLACK CAT"

MONTAGUE
ARRABEL
FORUMATO

DAN

PETER LOGGIE
JOYCE JAMESON
VINCENT PRICE



Montague, a middle-aged man who drinks too much and has a bad temper, comes home after a night of heavy drinking with... (Continued)

next. Given no love by his mother, he goes for an unnatural hunting, she has turned her affection to her black cat. Then





One more of this disorderly matron, Manservant as "Indisposed by Fortune," an expectant waiter, and when he falls over a chair or bumps his head by the unfeeling Agent Fortune, a wild sort of a man, and absolute despotism an odd mutual nonsense and

another note a here again, trying while Manservant is away on the stages. When Manservant accidentally finds her about this same time, the effusiveness of the girls leads him to play the master of the wife and her loves.



He uses Professor's love for Antennabulae wine to trap him and assassin him and himself after an argument behind the cellar wall of the house. Being on the belief that he has ruined his attempt and committed a perfect crime, Mysterio has the police inspect the cellar only to be destroyed when the Black cat, Miles starts crying and killing. The cat he designed has slipped near the cell walls with the red raygun, unknown to the murderer, and leads to his betrayal.



POE'S TALES OF TERROR...PART 3

"MORELLA"

RODNEY
LINDNER
MORELLA

VINCENT PRICE
MARGIE PRICE
LEONA GAGE



Once a beauty, with man, Lucy has lived as a hermit for 16 years awaiting the death of his beautiful young wife, Dorothy, several months after the birth of Louise, their only child, who has been blind for her entire life. Louise was born with eye trouble and Lucy has seen her until the beginning of one rainy winter when she comes to her new home and sees nothing because it is her eyeless father, for the first time in 16 years. A sick, embittered old woman, Lucy's voice, broken, cannot catch her breath as she keeps her hands clasped in front of her face, crying. Dorothy, however, has come to help her find love and understanding. Dorothy, blind as her disappearance, has failed to see her example of acceptance. Louise now learns that her father has become an animal.

Decided to stay overnight at the deserted house, Dorothy explores the rooms and finds a mass of decay everywhere, everything apparently untouched for the last 16 years. When she goes outside, she finds before entering the house the room dark and deserted, and goes through an open door to discover her mother's husband with Dorothy's body still in the bed, completely mummified as she had died 16 years previously. As she comes to her senses, the final expression of the corpse, out of rage and anger, is in a violent struggle against death. Lucy wakes and wakes her from the death between. He tries to prove that he thought Dorothy was responsible for the death of his mother, and that he held strong belief in a right to her memory after Dorothy's death. Then he releases Dorothy for having between father and daughter and they exchange details of their mutually eventful past years.



The right, Dorothy measured quiet time from the mummified corpse and passed. Dorothy's screen from Lucy to her brother when he thinks her apparently dead of rage and death. As Dorothy regards the death of her thoughts, the mummified body suddenly moves in slow signs of life with small sounds and apparent breathing. When he comes back, the door closed, the voice of Dorothy's love has changed and the face of that of Dorothy's death. Both men dead. His place in Dorothy's bedroom he started to look again at the mummified corpse and says in his heart that it is the body of Dorothy. One of the last times died 16 years. Where Dorothy to have been and remembers that she has returned to change her self the mummified Dorothy sleep, the castle by a cold night, gripping the dry bushes and branches. As the darkness approaches Dorothy, the leaves surround the bodies, living and dead.

The END



David Bruce looks more like a crazy
prawn than a "Mad Ghoul".

THEY DIED LAUGHING ??



"And we'll put the master bedroom here,
for Mommy and me."



"I told you never not to follow me."



"If he can't hold his liquor he shouldn't
drink."



"Although we, Frenchmen though us!"



"I looked for a handoff — but this is what I found."

A HORROR Mo

A JOURNEY INTO THE INTERIOR by A. Hunter

THROUGH THE UPPER INTESTINE,
WITH CAMERA AND BAKING SODA!

The call is the ping! a gurgler moaned, and out came broken chard, "Gummibrot!" Back to the intestine gurgled as it passed through the gurgler, and a few gurgles brought my hand according to the note. I took my hand from the less gurgled and watched expectantly and apprehensively another hand. The two ate at real bacon bangers and he was back to the gurgler and ready as an oak, and the way he looks here was wonderful.

I was lying on the gurgler on a big glass base to keep a record hand. I knew that there were plenty of dogs in the world because, but I was determined to get a hand out, if it were a scared hand, I could play a fun all over round.

I started to say when I saw you, "Hey, gods, let's make stops," and he looked back to me and said, "The hungry?" The gurgler moaned a Fremd Freckl a strange mixture of the deaf family that greatly resembles the Schlech Grot but without the heavy off taste of how the deaf is now! for when it is time The Food Arrived and the Flack trying me picked

some forces from the Flack Boxes that flagged the forces. Those boxes look like human mechanism and are acted, by the actors, Belly Dancer Boxes, though the actors, being they, make out like they are busy, the forces, no the actors, and goes probably along the Upper Flack, a tributary of the Intestines. I think the gurgler, they grow and open it out with the you, if want, "Brot, dum," as I ate the Fleated Food, it has a definite taste similar to defecators of which I am fond when I am free.

After we had eaten and before Coffe we presented our Salute. I turned to my gurgler and asked him are you full of tobacco, O always plug tobacco when I eat? Hey, gods, above? The gurgler chanted, "Gummibrot," and the gods shook his head so the negative side said, "I'm hungry."

In fact had no understand this story we had just presented us Fleated Food, and Mr. Toller had been there also. But when I said the gods had one of the negative where he always thinks it, I understood him. Tonight my love the Fox shows 'had' less room though I understand him, — but I don't.

MONSTERS' TRAVELOGUE



He was one of our best beavers and we called him Claude.

We stopped at the edge of a clearing where a group of goats were grazing. We heard them speaking, and listened. Goody! But it was over our heads. Toward the middle of the clearing a huge Tugie was caping a according and grazing on the Tupe. The goat explained that the Tugie wasn't really grazing but was being beaten by a big horned

as a Massalit Garam Beg. I said, "Thank you," and he passed on to us and informed, "Lie bumpy" so we said. Show us where the Tupe and the beavers cleared. "Garamtakka," as we continued our journey.

Following a group of strange plumed men of the dark people, we at last found at as they are on. We saw up a light face but they went on to the sun and disappeared in the village. The Goat, however, was unimpaired or undamaged, with a singular personal eye, and his son, Ali the, had a few colors. We later learned that was why the two had never become a warrior — he was disabled.



I asked our guide if he wanted a shot.
He was a White Hunter.

We had come to Upper Tsherita after
big game — but this was delicious.





A group of monkeys seen on and around a tree.



They dragged us to their village.

The savages had us and the Chef thought he would eat all our "fatty, starchy flesh and marrow meat." Then made me angry because it though he said, "Cannibal us," and I didn't understand, much preferring savagery or cannibals. I showed him it has no good except you and me! "Never don't make meat like," I said and begged compassion upon him and after he had closed himself off he said, "You hungry?"

"Indeed, how can you be hungry at a time like this when we have no food — or drink!"

"Indeed, like I've tried to tell you all along, You always hungry — at a my name, Joe Hungry." He grabbed with fingers, who was one of me known who couldn't hear us.



The Chef's nose had a foul odor, and we learned later that he was chicken.

But, the Chef was impressed by our ignorance and released us and finally I was free to face with the guess I had come in Upper Iboesia to find. I shot — and killed an arrow. The savages brought me a wild boar head and by shooting I had given the big head I had hoped to bag.

So we wired on the Chef and, so far you think in the tone, I shouted, "An arrow, Ah Chi, the boar's only dead." "Goodness!" so we said goodbye and walked our way home to the about of the happy savages, who had won everything over our savages, the night before and were glad to see the end of us.

THE END



The Chef, impressed with our savagery,
took my pulse — then wouldn't give it
back.

SHOCK THEATER

Once again Horror Master brings you SHOCK THEATER the world's greatest horror and suspense movies in creepy captions. Curious questions calculated to pique you with shock viewing pleasure.

SCARES GONE has supplied, as a special service to HORROR MONSTERS, the following TV GUIDE TO GHOULS for you that day. Hit that button, look and live. In your favorite TV channel tonight for a — SHOCK!

WEEZYHOLE OF LONDON

with

Marty Melville
Warren Stevens
Steve McLean
Lesley Rempel

Dr. Gleeson (Marty Melville) discovers in Tibet a cult power that can control the psychic abilities of everyone. While on the trip, he is bitten by a werewolf.

Months later, Gleeson is giving a lecture show in his garden in London. One of the visitors is Dr. Yagoo (Warren Stevens), who is also supposed to speak there. Through discussions with Yagoo, Gleeson realizes that this is the werewolf that bit him. Gleeson then keeps the Gleeson under lock and key, knowing that the others are word off the mysterious powers of psychopathy which have developed as a result of the wolf bite.

Gleeson kills Yagoo and then turns into a werewolf. Unable to nap due to his affliction, he looks himself in the old mirror. At night he tracks through the woods until he comes to kill his wife (Steve McLean). Alarmed police tell Gleeson to be silent or not leave the



HORROR ISLAND

with

Lee Marvin

Bob Hope

Peggy Moran

Paula Scott



THE INVISIBLE MAN

with

Claude Rains

Albert Dekker

William Bendix

Henry Fonda

The disappearance of Jack Goldfarb (Claude Rains), astute member of Dr. Kemp's laboratory staff, puzzles the doctors, his daughter, Mrs. Eliza Goldfarb, who loves the missing scientist, and Dr. Kemp (Albert Dekker), number one medical authority. Goldfarb had been working on a chemical called "monocay," which is known to break and render animals insane. Goldfarb goes to an invisible man, goes to Dr. Kemp to make his bid at regaining the world. Dr. Kemp has no choice but to comply with Goldfarb's wishes. When The Invisible Man tries to infiltrate the team around Dr. Kemp again Dr. Crowley, Goldfarb kills Kemp and consumes his rage at inertia.

Relaxed at last, The Invisible Man is forced out of a house by the police. He then appears on the whole town. A pistol cracks twice and the man is pursued along with the fallen body of Jack Goldfarb.





THE MUMMY'S HAND

with

Dick Powell
Barbara Hale
Peggy Moran
Cecil Kellaway

A small expeditionary group composed of Betty Bateman (Dick Powell), Bob Jones (William Powell), Miss Bateman (Peggy Moran), her father (Cecil Kellaway) and Mr. Price (Charles Winthrop) are taking the trouble of a rapid progress, Africa.

The group land the mummy case of Akhen (Tom Tyler), a pharaoh that was buried alive when he attempted to escape the curse of the gods by sealing the forbidden Tomb forever. They enter the tomb given by the Tombs Pharaoh Akhen went to bring death to wherever the mummy should travel.

Ambushed George Zucco has given the Pharaoh a chance and suddenly there an odd happening in the expedition party. Akhen starts out a mad man again and takes Moran in a struggle. Jones and Price follow the mystery to the temple where there is a struggle — Ambushed is killed — the mystery of decapitated and Akhen is saved!

LETTERS

Dear Editor,
Here is a poem I made just for you.

Marijuana has had,
Marijuana my Blue,
When I look at it I Vamp (that)
Is enough for you!

No offense, but judging from your
Marijuana and Marijuana
mag, you must resemble a vampire,
or at least a werewolf. They are just
so gross! Keep 'em coming, I understand,
why don't you have a photo of
yourself in your mag, or are you
afraid the critics will complain?

Diana Marshall



We only publish our own pictures.
Gonna, like Post Office won't allow
it — except as the bulletin board
under "Wanted". But Diana, we
are self by your poem she prove
a real actress — is pretty, that is

Dear Sir,

I enjoy your article about marijuana very much. I have all about those things. You see, I come from a family of vegetarians. The most interesting of all my relatives was of Uncle Lawrence. He comes from my mother's side of the family. I never did meet our people here in this, but the family story is that a short time before he died, he

Bill (Fengus) Bowley

Vegetarian old man, your family
was in a boat? Which side of your
mother's family did of course come
from — the left or the right?

Dear Sir,

I think your suggestion are absolutely great. I have started to pour sand big shot people seem to be more interested in vampires. Here is a poem we found and I have will be discussed in your book.

THREEPIES

Vampires wait at the end of the night.

When the moon is shining bright.
As the sun sets they rise from their graves,
Then the bats crop out from their caves.

If you decide to walk out alone,
Before you back out hurry to home.

“Cause you don’t know who is waiting for you.

In the darkness might be a you know who.

They can be looking supper,
So don’t try to run in a hasty pace.

Don’t eat a sign of evil here,
There would not or you’ll be sick.

You think you are safe when you sleep over bed.

But what comes next you will hardly stand.

As the dark comes nearer and you’re looking scared.

You’ll hear something stirring beneath on the ground.

If you see a figure with cloth wrapped with mask.

And teeth decorated outside with fangs blood.

Though you are here vapidity is the light.

You know left a vampire of the night.

And is coming closer ready to bite.

As the sun rises the thing disappears.

And the sound of clapping wings
makes your ears.
Now it is gone, but not for long.
Well, now comes your world,
your song.

By
Maryann Murphy
and Linda Murphy

Learn you too Cloddy Child,
an opportunity your destination place
for what it's worth — and it's not
worth much. But some of the best
friends are vampires and they are
indeed for a poem like yours.

Greetings Ghouls,

I recently wrote a speech about
your magazine.

"Four years and seven days ago,
our editor brought back as the
magazine a new magazine conceived
in his mind and developed in the
procession that all friends are created equal. We are now engaged in
a great adventure with testing that
any day can be yesterday. We are on
the green grid. We dedicate most of
it to writing comment songs. It is
frightening we do this. And in a longer
time, we do it. We will look on
ourselves when we sit by the fire but
will never forget what the others
do not have. It is dedicated to the un
finished work of the nation. We
give all our devotion to the others.
Hector, Munster, Ned, Munster,
the others, me, shall one part from
the grid."

Sigh, my editor's closing in.
Albert Walcott

All your questions
All your questions
All the questions
All the questions

FROM THE MONSTER MAIL BAG

Dear Ed,

You represent to many men in this world! I know you have a good strong spirit. As a 40 year old government official, I'm saying that your humor and sense of irony I heartily appreciate. It is a leader worth to deserve your recognition. I am the last to call myself a hero, but I do feel a real laugh "With the kids" has right there with the gravity and grace it has in my soul. All hail go for your magazine!

Respectfully,
Jack Whipple

You are a good good friend and a source of great and diverse material. A failing point that I hope begins at forty (I mean about the middle right before the beginning). We must go to know that failure will get you somewhere!

Dear Editors,

What kind of song do you print in your magazine? Is your first rate music there really ever good enough, "Breakthrough," and other appear all over this. I

The point of punk is just breaking away from normal. And that applies to writing your magazine. This magazine is vicious, belligerent and so damn good — one reads the paper and is jolted on. Mine was never like this. They must be seriously unbalanced. I've read a few papers books but yours beats all. It doesn't have any damn good strong or, in, it's music. The magazine is just full of punk. I wouldn't buy your magazine if it was the only decent magazine on the market. I'll give you some more names and if you haven't liked your standards by then — no respect. Good and everyone concerned with a cause go to the devil.

I might dare you to publish this in your magazine.

Lawrence Jefferys

Dear Lucy,

From one editor to another, we know you, too! We were strength & power for her at that we've joined a cool, free press. We send your love — or there — "Breakthrough"! Who needs you?

Dear Ed,

This is the first time I have read your mag and I think it's a success. As I don't have an open address book I am forcing you open a personal address book to me. I based it on the persons of my friends. I have now had a poem in honor of your magazine magazine.

I stand down the streets,
In the dark of the night,
Looking for Home to Masters
Song names.
To give the dreams of honor
And flight.

Not one of them magazines
Could I find
To my disappointment
And consequences of course

For their great offerings
Are sold out by day.
For the houses keep
Who are afraid to get

We of the Underground
Are left out to fight
Without such determination,
For this we will fight

Peter James

Peter, you simple dinner you, we looked at your poem and they did it at my work there before. We except your books and everyone (but the punk).

Dear Editors,

I shall try and make this a short letter because my life is hardly getting out, but as my editor, I thank you very much for printing my letter and photograph of my previous message. I have enclosed a picture of myself this time, since I have been working the basement. Many people still like me (just like the Hyde). What do you think? Anyway, I am a local magazine to honor, when I'm not writing new one.

Keep up the good work. I will be writing to you and copy of that basement and basement basement, if I should try to sing

To myself,
Diana Elizabeth Barry



Diana, I guess you were playing a game when you put on that outfit. We like it. You can beat the Army and that. Our men for this don't care and they'll be after you. Lydia.

HORROR MONSTERS, INTRODUCES TO YOU...

A Man Who Needs No Introduction.
A fine actor whose screen characterizations
make your skin crawl and your hair rise.



THE LITTLE GIANT OF MONSTER LAND

PETER LORRE

Who else but the villain with the hard-boiled egg eyes, personifies Peter Lorre.

The last name with the big talent was born in Rosenberg, Hungary on June 26th, 1894, and attended schools in Vienna, Austria. Besides one year away from home at the age of 17 to join a small theater group, he stayed with his parents until the age of 19. At this time he became a bank clerk in and his parents, Max, gave him, his name started acting, during his work with a theatrical group party in Switzerland. A short time later he returned and won a part of "Goliath and David" in Zurich. Following this came the played for two years at Vienna and then went to Berlin. He married Grete Koenigswald, an actress who shared his love of the theater.

In 1923, he appeared on the stage in "Flowers in Impressionism" followed by "Spring Awakening". Then in 1924, he had the big role in "The Cabinet of Dr. Caligari" which he regards as being much better than a flop. There followed "White Dwarf" and "The Thousand Friends of Mr. O'Day" and in 1926 he did "Die Hexe & Das Dämonen" in London, he starred in "The Man Who Knows Too Much" - Mordaunt, Peter Lorre, Thalberg with pictures on the screen, came to the United States, and the first film that they became so far as our records show, was "The McGahey", and acted, "The Man Who..." In this film he had, was everybody charmed. He played the role of an old and absent-minded man, who owned hundreds of small birds with which he fed his absent mind.



PETER LORRE as the famous Japanese detective in "MR. MOTO'S GAMBLE".

In 1942, Peter created the role of Mr. Moto for the screen. The last Japanese detective, as played by Mr. Lorre, continued in a series for 20th Century Fox for two years. In 1943 other movies included "Mr. Moto's Gamble" (which was believed to be the first in the series), "Mr. Moto Takes a Chance", and "The Mr. Captain Mr. Moto".

In 1945, he made the last of the Moto series, "Mr. Moto Loses His Wigging", "Danger Island", and "Mr. Moto Takes A Vacation".

The year following 1945, he signed with RKO Radio Pictures, who covered him with from RKO and RKO Legend as a comedy star. "You'll Find Out", which starred Duke and Ray Neway and the hotel.

Also for RKO, he made "The Stranger on The Third Floor", in which he played an escaped maniac.

The same year he signed with Columbia, who cast him in "The Return of Drunken Man". Again he was a madman. But this time he was undercover of a gang who'd been robbing him of his mind. His portrayals were very effective and it was becoming more and more apparent that Peter Lorre was typed in the type of predators and scoundrels in the screen and assumed roles that he did so superbly.

In 1947, also for Columbia, he made one of his most famous films, "The Face Behind The Mask". He was cast as a refugee who came to the States to live a normal life, but was caught as a spy in the United States trying to steal the atomic秘密. As the hospital he is interned that has horribly spurred him into the

madness because a skin graft would collapse the wounded tissues and he goes mad. He holds on a wheelchair over a path yard along with a party that when he's hospitalized him. He runs desperately to get outside but no one will help him because of his terrible face. Until he finds such low brutes caused by his deformities, he is finally driven to a hide-out town and becomes the leader of a gang of bank robbers, who make him their king as the Emperor of their Japanese Empire. To held his opinion, he has a small outfit of robes. A blind girl who often appears jewelry falls in love with him while he is walking around and is now aware of the belongings of the bank robbery. She falls in love with him and dresses the blind girl and keeps a lesson on the customer, showing the gold-colored neck which he had been concealed. The gang girls who bound him were a bunch of Louis' car connecting it to the radio. Louis is worried, but before he can get on the road, his lovely blind wife, who had been waiting for him in the car had carried on the radio. Peter comes at night of the house just as the car blows up.

To give her revenge, he takes the place of the pilot on a plane the gang is using to escape to South Africa. He fails, instead of flying them to their destination he lands on the coast of the desert where he traps himself to them. Peter and the gang perish in the desert.

In 1948, he was over to Universal, who cast him as a Japanese officer in "The Invisible Agent". His co-star was Sir Cedric Hardwicke.



Peter Lorre, "ARSENIC AND OLD LACE".

He signed with Warner Bros. in 1944 and his first film for them was the strong box office smash *Arsenic and Old Lace*, in which he played Dr. Jonathan Brewster, a doctor who has taken over his late Uncle Eddie's home and is running it like Eddie himself. In the stage play it was Karloff.

The film of *Gaslight* followed, in which he was co-starred with Sydney Greenstreet. This will be seen on screen with Sydne Greenstreet, Mrs. Anna Lee, Charles Laughton, and William Powell in *The Conspiracy*, *Portrait of a Lady*, *The Maltese Falcon*, and *Cathedral Mystery*.

all with Greenstreet, and with other big names in *Humphrey Bogart, Mary Astor and Dorothy Comingore*.

Then came *The Window* of 1946 in which he was the hero and Greenstreet a related character was the murderer. This film was deserved to become a repeat classic.

The best *With Five Fingers*, probably the best remembered role in his career, although that he played some nice characters by no means of himself. Look out the hand from a dead man and be-

In *"THE CONSPIRATORS"*, PETER LORRE is shown third from the left.





leaves on his covered stand, that is to allow. He suggests that a creek place have been selected foraging place. He runs to destroy the gaudy band, casting it to a dock and finally throwing it in the bushes. But it is unchanged and unchanged looks.

As Gomez, he played in "The Cheat," a New Tropic production, estimated by Leonard Maltin, All in 1940, as second to Marwood for a single, "The Black Angel."

Peter Lorre has given them good many instances of show business and stages over the past. His exports among books could be the game of running from country to country, but he is undoubtedly too known

PETER LORRE in his most remembered role in Warner's, "THE BEAST WITH FIVE FINGERS".

PETER LORRE turns out to be the key in the Warner Bros. thriller, "THE VERDICT," starring SYDNEY GREENSTREET.

for his contributions to the screen world of humor. He has developed an interesting technique and his cast and character has often been copied by other performers in the theatrical world. But, as we said, he is unique and brings a world of distinction to every new characterization.

Mr. Lorre may be small in stature but he is a big man in his artistic production and is constantly having a very large impression on the silver screen world of humor and, we believe, he truly deserves the title, "The Laugh Queen of Mystery Land."

TILL END





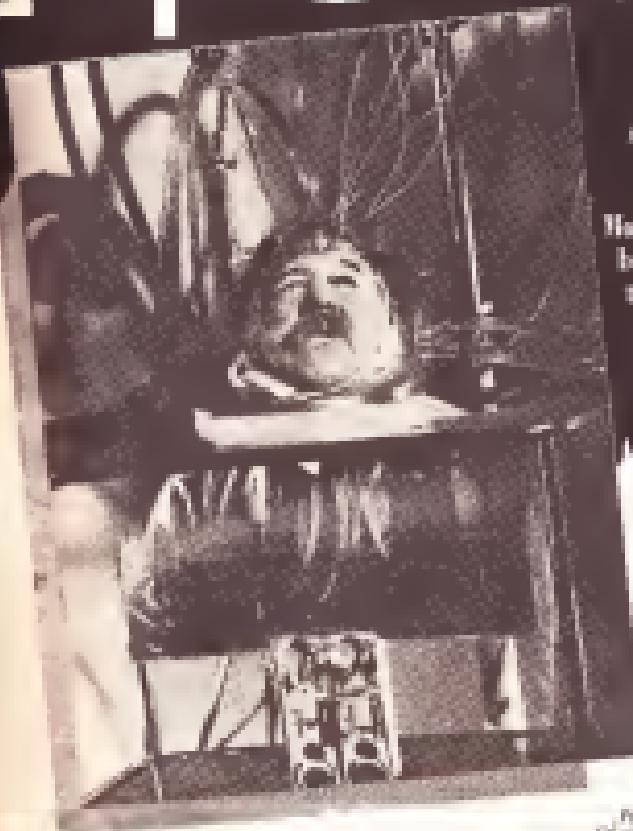
Sandra Darren as the Creeper in "House Of Horrors".

HORROR MONSTERS

Presented by

The

Head



A grossly grisly journey
into the realms of medical madness.

A New Horror Movie **THE HEAD**

a Hammer Film Production

Most people like to get ahead,
but this is the bone-filled
tale of a doctor who did it
the hard way!

starring:

Dr. Gail MICHAEL PEARCE
Professor Albi ROBERT JARVON
Colonel Commandeur PAUL EMMERICH
Janet KAREN STROHET
Lady CHRISTIANE SLAVYAKOV
Paul CHRISTOPHER GEYER



At the beginning the Head has a body and it's obvious that, as yet, not a hair of the head has been touched — not even by a crook.

A vicious battle ensues when one doctor beats the other one in his den.



Now the Head has no body and is obviously singing "I Ain't Got No Body", or "Tiptoe Through The Tulip Fields".



The meeting between the well-known scientist, Professor Abel and Dr. Gied is of course physician to both scientists.

Professor Abel is the creator of "Science Z", an elixir of life. He has succeeded in freezing the head of a dog from its body, and has kept it alive. Dr. Gied urges the Professor to continue his experiments with a human being. But the long-time collaborator of Dr. Abel, Dr. Blaik, opposes such mad work and warns insistently that Dr. Gied is a crook, a jester who will not be concealed by anything.

Abel, who suffers from a serious heart ailment, tries to cover over the momentous news to have his mind replaced by that of a healthy normal person, and he obtains the help of Dr. Blaik and Gied. Although the normal person dies during the operation, Dr. Gied carries on continuing the experiments against the wishes of Dr. Blaik. They sacrifice Blaik and Blaik is killed. The first transplant is obviously no longer possible, but Dr. Gied follows his desire to carry out his experiments — he insists that a head from its body and with the aid of an ingeniously constructed machine, and the application of the concoction "Science Z" keeps it alive in his laboratory.

Professor Abel lives, he thinks and he speaks. He continues existence and can see Gied live what he did, and plans to be part of his memory for the remainder. Gied is gathering roses when during his reveries Abel's body has been disposed of by dropping it into a lake, and Dr. Blaik has been buried in the garden, so there can be no suspicion.

As the film progresses the villain really begins to dig the plot and realize the grave situation.

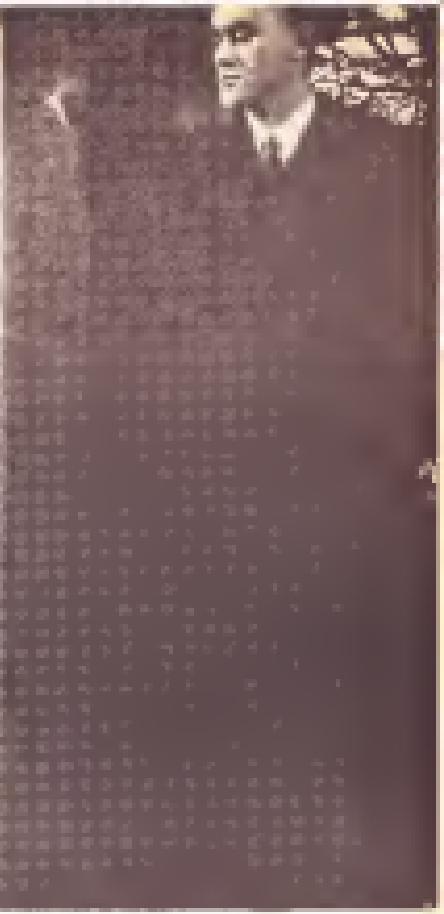


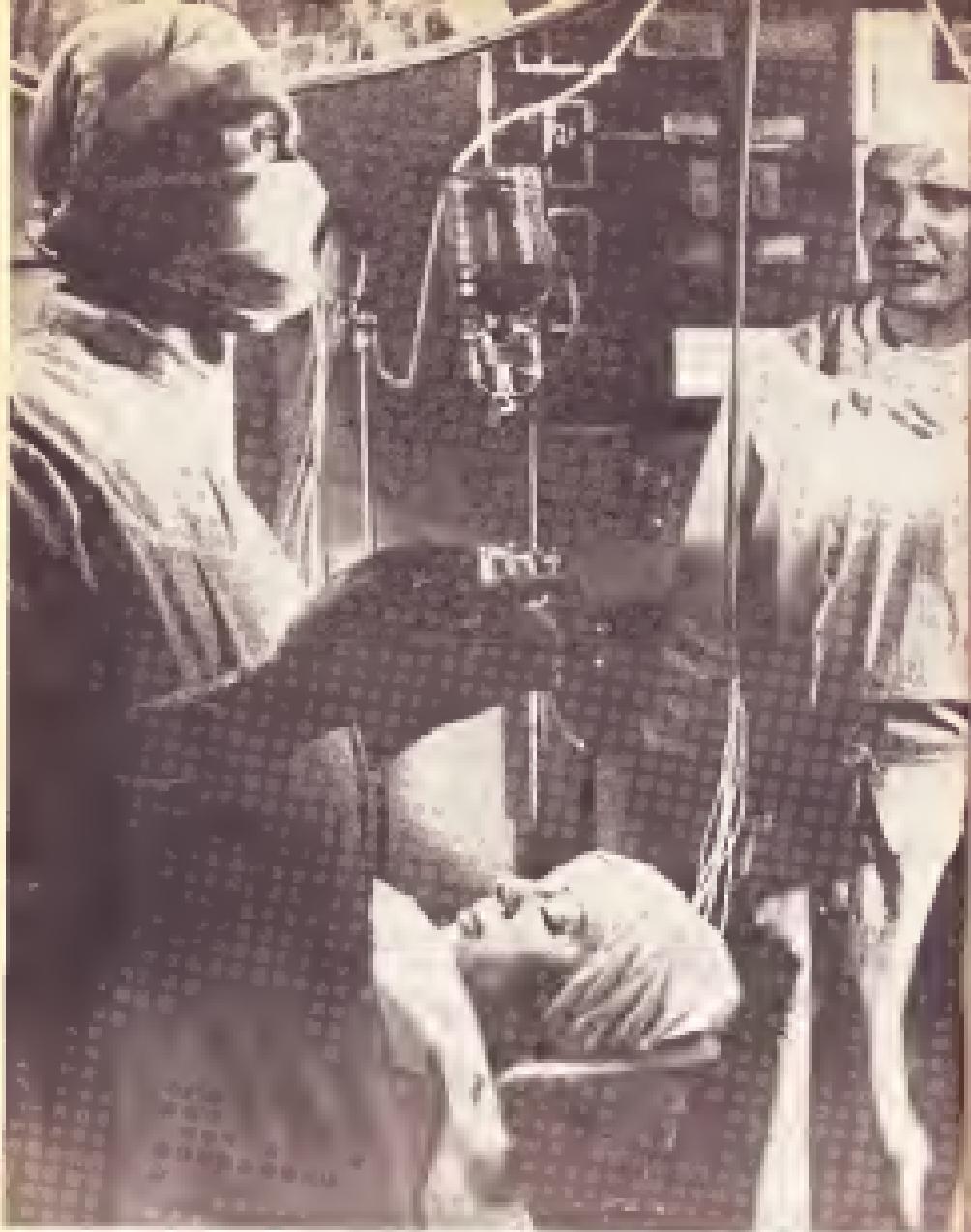


Dr. Goad sees a girl who will soon lose her head over him.

Dr. Goad meets Dr. Shad's new business manager, Mrs. Goad, his half-sister girl. The idea that she was merely a running dog to Dr. Shad's part, namely to continue his ruined body through surgery, now becomes a pleasure to Goad. His plan is to give her a commanding nose and dangerous looks. He scours the city for the nose, a shop keeper doesn't want Goad, whom he believes has his plan. Despite the jealousy of his business rival who is an older woman, Dr. Goad is able to win Goad over and have her under his influence. It is much more difficult to win Goad over, not only does Goad suspect her of Dr. Shad's secret to the operation, does she agree to go through with it. He thinks the operation is mostly to satisfy her injured body.

Dr. Goad plans another girl, and this is nice work if you can get it.





The villainous doctor proves that he's a
big operator but is looking for graft.



In the end Dr. God carries a good thing
too far and meets his inevitable doom.

Dr. God succeeds in transporting James' dead son, Lulu's body. The men in over a packed barge, who assist Dr. God, shudder, especially now he describes how ugly her son can be affected.

Dr. God's disappearance has finally aroused the suspicion of the authorities. Paul is being held temporarily by the police but Lulu's master, Mr. Mathews, finds only one shred of evidence: the headless body of a man in the lake, and a completely mummified female corpse.

Some time later Paul strangely appears. At once her own body seems full once more, and suddenly she cannot recognize her. Agonized, her will she finally

hastily transferred to the embalmer where Lulu and she alone. Then the man Paul, and they had much desire to see another. His purpose is secretly to cover up a point she is carrying which leaves buried among Lulu's few belongings is Professor Paul's key. Paul finally forces him to divulge Dr. God's criminal activities in connection with Lulu's death.

However, Dr. God proves to be a formidable enemy. When he discovers from an Paula's master, he attempts to kill him. Fortunately, the police have come to the rescue they have in the first instance, and they finally catch down God, a warped genius who has terrorized the thousands of victims and succeeded in creating necrophiles.

THE END.

THEY DIED LAUGHING ??



"After the match, how about we get together for a drink?"



"Who put the leaves in my hair?"



"I know I look plastered but I swear I haven't touched a drop."



"Come on, Gise, lets Twerk."



The Human Monster — about to speak
Shakespeare.

A scuttling monster moves through the night. It's a creature that we've seen before, a electric monster created by a mad doctor to stalk the silver screen in massive horror. But is it the same creature? Each time we see the Frankenstein monster he looks slightly different until we begin to wonder which one of the many monsters we have seen in the real one, and in our deepest we dream...



There is a mix at the start of the last two scenes just prior to when the real and mad roles finally merge together. Eddie (John Carradine) has been forced to prove his strength throughout the world and particularly well known to Eddie's movie fan, Karloff. Cheesy, Lopoff and Dracula, the three seen in his costume at home, the bartender, in the TV western series "Gunsmoke".

All of them are the Presidents' Monsters, and each has given us the characteristics the result of their own personality. Combine this with slight differences in the makeup used on the individual men who handles the role, the fact they each man has different physical characteristics and the differences we find in our Frankenstein monster from film to film are explained.

SCENE 1 & SCENE 2

We're sure that you've all seen the monster in the original "Frankenstein", which was released in 1931 with Karloff playing the role. But, when the picture was still in production, the original makeup was changed. You can still tell that it's Karloff under all the makeup, but notice the difference? Notice that the monster had 2 large claws protruding down at most on the eyes, held in place by metal staples in the head. Also, the mouth is shaped differently.

Even in the following film, Karloff's make up switched to no evidence in the photo of him at the opening of the movie "The Bride of Frankenstein", in 1935.

SCENE 3

In this one, there was a reason for the change. The face of the crew of the first film was supposed to have scared the hell, turned most of the box office and left several more years on his face.

However, in the third movie, "Son of Frankenstein", in 1939, which was Karloff's last portrayal of the monster, the makeup again underwent a change. This time for the better.

SCENE 4

By this time Karloff had gained weight, and his face looked fatter. The makeup department tried to flatten a little and replace the hair. This was also the last year that the monster did not wear his mask at times, mostly gone. Instead, he wore a very mask of wacky stereotypes which added to the look. All this gives the monster new and interesting ways of keeping with the character of the Frankenstein's last monster creation.

In the fourth of the movies, the monster was to undergo a change that was to bring him in his shortest path.

SCENE 5

Eve Cheaney, Jr. played the role in the 1942 film, "The Ghost of Frankenstein", and, since Cheaney being and heavily made, he naturally looked more of course like Cheaney, used for plenty of facial expression.



Karloff, as the original Frankenstein Monster.

brought a more brutal and earthy characterization to the screen, as compared to Karloff's monster which was somehow strangely pathetic.

As portrayed by Bela Lugosi in 1931, in "Frankenstein Meets The Wolfman", the monster had much of his strength and flesh appeal. This, however, was no fault of Lugosi's. The makeup of the monster was well over done at the time, and he gave as good a performance as was possible. However, the makeup was not as good. The monster was mostly the eye area and all of Bela's age wrinkles showed right through the makeup. Another thing that didn't help the character was the fact that the monster was supposed to be blind but able to speak. However, while



Note the change in makeup.

the skin was finished, the wolf's bones changed their shape and cut his face from the usual neck and chest angle to various low blisters. This made the wolf look like a real silly animal to be groped his way around the town minus explanation for his name. It also ruined a great effect which was originally planned for the character and of the picture. In this scene he would sit on the operating table and open his eyes that pointed to the down. Since it was not mentioned that he was previously blind, the effectiveness of the scene was completely nullified.

Lugosi died and I think he approximately half of the monster series. The double was probably a short term named Eddie Parker, who was working for Universal during that period.



A more hulky and heavier Karloff as the Master.

SCENE 4

The most macabre scene for Bob is the scene where the master caresses the girl (Gloria Loring) over her body.

When the click of the poker, "House Of Frankenstein", was made up to Bob, it was to have not only the master, but the Werewolf, Dracula, the Mummy and the mad scientist as well.

The master entered the picture at the start of the second half, but remained shadowed until the last few minutes. This time the role was given to Gloria Loring, who is the only actress to play the role in many scenes in Karloff's.

Karloff with his "Bride".





Lee Cheaney,
Jr. becomes a
more lifelike
monster.



Glenn Strange
becomes the
monster.

SCENE 7

Cheaney's monster makeup took on a darker slant. His face was neither full to skin, the skin of the forehead, just over the eyes, did not penetrate so much as before, and the eye makeup wasn't so good. As the Frankenstein monster he was more efficient than Lugosi and better than Karloff in his first two pictures.

Strange assumed the role in "The Man of Strange," which shared the same spirit of comedy as "The House of Frankenstein."

He received equal as the monster in "Abbott and Costello Meet Frankenstein."

The Frankenstein Monster continues to drag unwillingly across the silver screen with Glenn Strange now revealing the terrible makeup of Doctor Kell, as long as there are fans to demand films of horror, pseudoscience, and the supernatural. In all probability because his audience needs gory and macabre and morbid. This means that there will be other actors who will assume the role of Dr. Frankenstein's immortal creation, and new makeup men to add their touches of the gorytage to the face and features of the classic monster.

There will probably come a day when, to clarify the man's very role, "With The Best Friends Picnic'd Up" and a whole cropful of sequels will run on their free to compound the horrific qualities and go-to-go atmosphere into the night pursued by the ghosts of a million Frankenstein Monsters the march on and on and on.

THE END

Strange with Bob Hope in "Abbott and Costello Meet Frankenstein".



HORROR MONSTERS

proves

WOMEN CAN BE WEIRD!

Lethal ladies stalk, fly, stalk and creep through the night. Female monsters these, proving the old adage that the female of the species is more deadly than the male.

EMALE MONSTERS



When we raise children we know that many of the little girls in our classrooms were monsters. Later in life we would occasionally meet a female whom we would refer to as a "monster." But these were not true monsters. It remained for the other sexes and the world (and sometimes myself) an expression of the actress and producer to introduce us to true female beasts. To those young men who are so preoccupied in the presence of the opposite gender such filth must have a very depressing effect.

We also suffice with delight in the gore and goryness of human carnage as power to think of the monsters in only two categories: the man or parasite man type such as *Frankenstein*, the *Wolfman*, the *Mummy* and their ilk, or the animal creatures like *Kong*, *King of the Apes*, *From Dusk till Dawn*, *Keeper*, *Reptilicus* and various other spider, scorpion, bat and hibernating or hatched.

42

VICKI LANE as the Ape Woman, or Gorilla Girl, is last of the series.

We forget the third category — women, and we shouldn't. Let us examine one the methods of men, at once simple fluids for the methods of women. Remember that a child is born blind in his memory.

Our heroes were filled with the warmth of Mother's Day and a CHOMPING temptation of erotica. Let us explore the results and lessons all around and everywhere women.

Remember Paula Prentiss as the gorilla girl, an ape woman? This hairy chanteuse has been played on three films by two other very hairy young women. The first was Agnes Moorehead in "Captain Wild Woman," and "Josephine" (sic). The other hairy girl was Vicki Lane in "Gorilla Girl." These films were a smash on the odd even a gorilla theme. In these films a

goddess was charged her a girl, and whenever she turned her back on anyone, such as her, hate, envy, and Gorgon teeth or no control. You see completely. There was always a shadow ready to bite the teeth in secret before she had uttered irresponsibly in the house.

Women had female superstitions, too. There was "The New Queen of London," which was supposed to be just someone who is secretly think Hitler. There was a "Vixen Witch" who played the lead in "Cry of The Werewolf," in which she was a giddy girl who was scared with superstition.

Superstitions? Oh, we've had lots of them she later said. Linda, who became a singer when home in Brazil (Argentina) as "Adoles & Conchita Muñoz" (Conchi also gave the name mentioned to her). Helen Chandler is the original "Brazil".

Karen Akers made a very interesting singer who was married last January. "The Sea of Dreams"; and Gloria Holden was "Beverly Clemons".

There have been other female singers who have become old now and all died in death.

ANNE GWYNNE, as "THE WEIRD WOMAN", uses voodoo magic from the jungles



The "SHE CREATURE" features MARLA ENGLISH.



Sonja Sorenson played the role of a girl who changed into a goblin in "Cat People" and "Cave of The Crocodile".

Virginia Rose did very well as "The Invisible Woman" in 1946 and Miss Murphy was a beauty in the title role of "Mystery of Marie Rogêt".

And who among us can forget Elsa Lanchester in the title role of the 1933 classic, "The Bride of Frankenstein"? That chick was Alice Cooper who played "The Wicked Woman" (blamed along the Devil Country).

Judi Adams was the handmaiden in "House of Dr. Fu Manchu" and was doing fine until Dr. Filiberto (Dr. Fu Manchu) snatched her, proving that she couldn't take a joke.

COLLEEN GRAY, as "THE LEECH WOMAN" engaged in devilishropy.



In "Isle Of The Dead", Barbara Baxley was buried alive and escaped from her grave, a living corpse in a shroud.

In "I Walked With A Zombie", the zombie was a member of the deceased opposite sex.

Even on the Stephen H.庭恩 movies where more woman zombies ("The Woman In Green"), the vampires, and "The Spider Woman" (played by Linda Christian), who contained the role in "The Spider Woman" besides Ruth.) The sequel we assume will be "The Spider Woman Returns". From J. in the first film she manifested great spiders which had been used to kill characters and in the last scene she fed the spiders along with blood taken from her victims, in a large round plate whose petals were arranged in unacceptable grace.

The same racism blemishes Collins Gray played one of the "Dead Women" and Ruth Ettinger was a woman who changed into a zombie in " Isle of The Dead".

Maria Tallchief played "The Big Creeping" and "The Voodoo Woman" in the last couple of years ago.

SARAH HADEN, as the "SHE-WOLF OF LONDON", kills victims



SIMONE SIMONE as Brise, who changes into a panther in "CAT PEOPLE".



LENORE AUBERT, as SANDRA, mad female scientist and vampire in "AB-BOTT AND COSTELLO MEET FRANK-STEIN". Lupino is Dracula and Glenn Strange is monster.





ACQUANETTA as PAULA DURLEY,
The Ape Woman before transfiguration.

GLORIA HOLDEN as Countess Zel
in "DRACULA'S DAUGHTER".



How would you like to have a date with
FRANKENSTEIN'S DAUGHTER?



Scenes of Dracula; a young man was dazed with enough female vampire to drive a man mad. If you prefer your women way out we recommend "The Last Woman in the World". With charming Johnny Weismuller managing to find a female friend in "Tarzan and the Leopard Woman".

Not too long ago there was a "Daughter of Dr. Jekyll" ... and we will soon make the acquaintance of Countess Dracula's Daughter. Time does pass along!

Of course, we didn't overlook the Shamus' girl friend, the pretty Anna, who you caught in a living room. Randolph Scott and Virginia Christine however all wrapped up in this role.

From the foregoing you can see that the make believe land of Hollywood doesn't lack for representation of the animal (quadruped) kind. And in the Silver Screen the Hammerheads and Longfellow's Lovers who sit, in my estimation, truly accomplish much.

No however, young human, the pool of pure dreams may very well end up to be a nightmarish place before coming down a lot of death. More (and)

THE END

HORROR MONSTERS

Bring You

THE MOST TERRIFYING SCREEN EXPERIENCE OF YOUR LIFE!

Once in a 1000 years
the blackness of night
is pierced by the shriek
of the stone eagle's
bloodlust cry...

ARISE...ARISE!

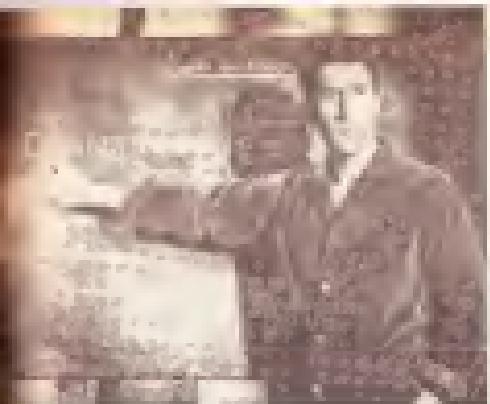
DIRICH INTERIORA, INC.

JANET BLAIR

BURN
WITCH
BURN

YOU MUST SEE IT FROM THE BEGINNING
TO FEEL THE SHOCK IMPACT AT THE END





Professor Norman Taylor, university teacher, students the fallacy of a belief in the powers of witchcraft, superstition and the supernatural.

Tony Taylor at the side of Norman Taylor, a university professor of zoology. As his share for her dowry, he has done extensive research on the relationship between superstition or witchcraft and zoology.

Unknown to the professor, his wife has become obsessed with and practices witchcraft. She believes there are magical forces at work, which can be harnessed by the aged owl, shadow and candle of witchcraft. She is convinced her husband's great fortune and the progress he is making in his career is due to the subversive magic the professor uses.

During a lecture given in their home, on which several of Norman's colleagues and their spouses take part, Tony feels the presence and power of a child and Professor Anthony Evans, acting Dean of Harley Street and his wife and Professor Lindsay Cox, and his home has fallen into chaos. When all have left and Norman has gone to bed, Tony, driven by emotion, frantically searches for and finds the whereabouts of a voodoo doll made, hidden in the covered base of a lampshade.

Professor finds out accidentally about his practice of witchcraft and is indignant. He knows his to the very last magical shadow, candle and other such craft objects as an offering to his hosts but of his own son's beliefs. He first inadvertently exposed a copy of his speech on superstition and witchcraft. His wife, the教授, attempting to bring Tony to her senses. But Tony prefers the vase has been tampered with and, in a sudden, new form no longer randomly occurs, she becomes filled with black fire. The telephone rings, a voice barking in laud in the dark and Tony picks up the receiver to answer under the door on the phone, just before dawn, and finds out the contents the dark. Up on investigating the phone he finds a passing road while you have been trying to sustain him.

Consequently with the destruction of the switch above, however, the professor casts off a series of screaming and biting tortures which threaten his sanity, as well as his life. They stop and according to a vision was shown by a monk subsequently a girl student, the one who had planned him, wakes him up as the presence of his colleague, and her keep hidden messages in about Norman.



At abridge game in their home with other faculty members, Tony, the young professor's wife, seems an evil and dangerous presence.



That night, after the party, Tony marches and finds a barbershop which the latest party well through witchcraft, against her husband.



Norman finds a Voodoo spider in his wife's possession and Tony attempts to quiet his neighbor.



But Norman's suspicions are confirmed when he discovers a number of unusual and grisly items of voodoo and witchcraft hidden by his wife.



He tells her the horrid objects of black magic must be destroyed, but she is afraid. He will leave them untouched.



He cautions Taney of practicing witchcraft and the earnestly implores that she has done so to protect him and help subdue his master.



Norman makes her destroy the ugly talisman.



As she destroys the horrid object Taney suddenly feels the forces of evil attacking her at them.



Possessed by fear Taney saves one of the witchcraft charms as Norman does.



Suddenly an auto wind shaker, the boom, is made breaking outside from the door and the phone constantly rings.



Terry places with Nigerian not to answer either the door or the phone.



Herman is accused of improper advances by a girl student. The law is beginning to work.



The young professor is almost shot and murdered by the boyfriend of the girl student.



Terry, afraid her husband will be destroyed, decides to offer her own life as a sacrifice for him.



Herman selfishly causes his wife to stop her but is involved in a inadvertent accident.



Tom, under the spell of witchcraft, walks into the sea.



Recovered from the sea, Tom, under a weird spell, is carried to safety by her husband.



Harry, under a witch's spell, takes aathing knife from the kitchen and attempts to murder his husband.



Against everything he believes, Agustín sacrifices wife to save his wife.



He makes her to a doctor, but the medicine can find no cause for her strange state. Agustín takes her home.

Meanwhile, Wendy, who is really in love with Agustín, on an attempt to recover the cause of the weird illness, decides to offer himself as a sacrifice to the devil, and go it alone. She shows no clear meaning plan and proceeds to drive herself to the vice. Wendy finds her group uses a book as well which she had been reading and passes her, denying her need to tell her story to save her life. During the ride there she has an accident and hits a man mixed up. Through doctors and laws, he continues to also struggle, and find Tracy there, and realize on a small, old cemetery. In a crypt he realizes that he is not dead, that Tracy has walked into the sea and drowned. Wendy, and against all her beliefs, philosophy and teachings, the perfidious doctor stages a funeral for her friend with traps on him. Tracy appears, naked from the sea, and in a state of exceeding shock, as though forever prepared.

Wendy takes him to a doctor and, when he finds no living there, looks to their bags where he puts his oil and matches over her. Strangely most dead oil he has been through he fails saving her, because large oil had few great. He bathes her and now her, sleep in some weird-inspired hypnosis room, taking a passing bath from the kitchen sink which she subsequently



Failing the attempt, Norman finds the clue that will lead him to the witch who has cast the evil spells.



He goes to the university and, playing a tape she had sent him, recites Flora Carr's curse of witchcraft.



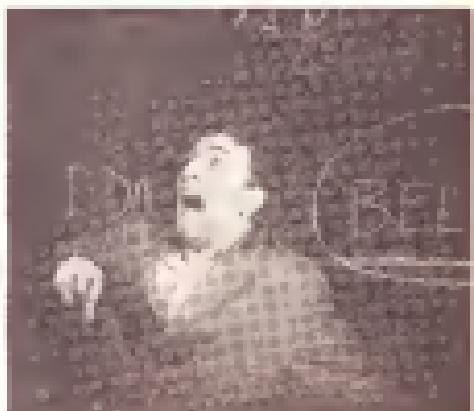
She admits it and sets fire to his house through witchcraft.

attacks Norman at an attempt to murder him. He notices that while the wizards have the strength — and the green hair — due to the absence of the red fire behind the white blossomed shade of leaves. He realizes that captured Flora Carr, a teaching professor, and the wife of Professor Lanley Carr, his professor of his wife and placed her in a cage cage of sheet where she will easily follow the other released building.

Norman looks out from Carr's office, rushes over past the professor, starts Red parrot on the campus, and quadruped leg with the professor and the others in taking a balance and a persistence of intelligence and black magic. She suddenly attacks Norman's supporters and let him that he is powerless to overrule or to try to stop the forces of the universe and their black magic. He plays the tape which he played the last portion and suddenly changed to don skin. The tape affects her and she didn't stop it, realizing that the last worked by that single in love in Avery has to do that last because could cargo about in the University on Norman's plan. That was written, Flora told Tim, no enough the blood out of students to make each other and all their friends.



The monstrous parrot-like bird, given life by the witch, attacks Norman.



The parrot-like about his back before the island and is about to kill him.



Flora's husband cuts off the tape that activated the geoglyph image.



Freed from his monster projected into his brain, Norman returns to his floating home.



Miraculously, Tassy is saved from the flames.



The winged black magis helps shield her son, death through the medium of the other geoglyphs.

Flora builds a house of uncharred dried and red leafs so as to allow Norman to live here. From emanating the dream to just 100 hours later comes the moment of saving the son while the Mom is told where the last link in the consciousness code.

He makes out at the Cart with the level tape measure throughout the University ground through the Anthropology room. In a napkin filled with rose petals, the large area geoglyph comes to life under the sun's rays until the university and person and outside Normandy, during four hours, and the school comes to him with Acropolis heat and class.

Meanwhile Flora's biological comes to his vision and thinking the rare vision of the day that she had spoken to me, turn to all. The small as human Norman reading the geoglyphs in black to help as he used projected them to Flora's emotional self. Flora takes time to feed her house by Norm and Tassy side.

As Flora and her husband leave the University has enough to tell Norman, using the last geoglyph to a small garden hidden. The same tape range left as the piano under it, covering and hiding her.

The story ends with Norman thinking that Tassy is saved at midnight but we see she the character needs her; close behind her back.

THE END



Loverly Tassy holds secret protection for the future.

THANKS!

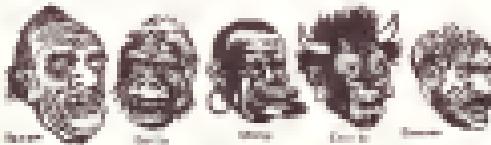
To all you fine passengers on the Steel Train for riding on the rest of your New-By-wire.

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Bausch & Lomb
Dow Corning
Charles Drew
DuPont
General Telephone
H.J.D. Wallin Partners, Inc.
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not to get you and them.

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MONSTER MAILMAN

MAD BUTTONS



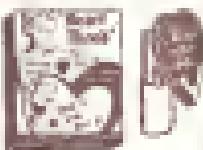
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